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Harzreise: "Auf die Berge will ich steigen, Wo die frommen Hütten stehen, Wo die Brust sich frei erschliesset Und die freien Lüfte wehen." The same keynote is sounded again in the poem *Elster* ii, 69, originally in the *Harzreise*: Auf die Berge will ich steigen, Auf die schroffen Felsenhöhn.

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ALFRED'S SOLILOQUIES AND CYNEWULF'S CHRIST.

THERE is at least one passage in the *Soliloquies* which suggests acquaintance with the *Christ*. It is that near the beginning of Book III, where Alfred is discussing the future condition of the righteous and the wicked, and especially the increase of happiness and misery due in each case to the sight of the other band. This obviously resembles *Chr.* 1234 ff. It might be presupposed that we are prevented from assuming direct borrowing by Alfred, by the fact that Gregory the Great (*Patr. Lat.* 76. 1308), and perhaps other Fathers, had developed the thought, which in the last analysis no doubt goes back to the story of the rich man and Lazarus. What strengthens the probability, however, of borrowing from the *Christ*, is the occurrence of certain words in both passages. Thus, *wuldor* and *wite*: (*Chr.*) *wuldor* 1243; *wite*, 1249, 1269, 1292; (*Sol.*) *wuldor*, 65. 11, 22, 23; *wite* 65. 12, 15, 18, 19, 21, 23 (I quote from Mr. Henry L. Hargrove's forthcoming edition). So (*ge*)*sēoð*: *Chr.* 1244, 1253, 1256, 1270, 1285, 1291, 1300; *Sol.* 65. 14, 16, 19. With *pā hwile þe hī on þisse weorulde wēron* (*Sol.* 65. 13) cf. the sentences beginning with *penden* (-an): *Chr.* 590, 597, 772, 800, 814, 817, 1325, 1574, 1579, 1583. But perhaps the most striking parallel is suggested by *Sol.* 55. 23: *ælc hæfð be hys gearnunge swā wite, swā wuldor, swæðer hē on byð*. This recalls *Chr.* 595-6: *swā wite, . . . swā wuldor, . . . swā him lēofre bið tō gefremmanne*. We have the combination again, it is true, in *Soul and Body* 7-8: *swā wite, swā wuldor, swā him in worulde ær efne þæt eorðfæt ær geworhte*. On the ques-

tion of Cynewulfian parallels compare those adduced in my article on the *Wærferth* preface in *MOD. LANG. NOTES* 17. 7 ff.

A peculiar combination of *ær* and *æfter* is found in our text and in the *Judith*. *Sol.* 55. 26 has: *ælc hæfð be þām andefnum þe hē ær æfter æarnað*; and *Jud.* 65: *swylcne hē ær æfter worhte*.

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CHAUCER'S 'bees.'

"Next, o'er his books his eyes began to roll,
In pleasing memory of all he stole,
How here he sipp'd, how there he plunder'd snug,
And suck'd all o'er, like an industrious bug,"
The Dunciad i, 127-130.

A contributor of *Notes and Queries* for May 17, 1851 (p. 387), because of "the incongruity of the terms 'sipp'd' and 'industrious' as applied to 'bug', argues that "Pope may have originally written this passage with the words 'free' and 'bee', as the rhymes of the last two lines." This is an uncalled for elutiation, not an elucidation, of the text. It serves, however, to call to mind the curious text-history of line 353 of Chaucer's *Parlement of Foules*, which is well told by Prof. Lounsbury (*Studies in Chaucer* i, 242 f.). "There can be scarcely any doubt that *flyes* was what Chaucer wrote," says Prof. Lounsbury (although he had previously received *bees* into the text of his edition of the poem). Chaucer 'withoute doute' wrote *flyes*, but why? The answer, though simple, may be worth a moment's attention.

The modern reader must be reminded of the obsolete generic use of *fly*, 'any winged insect; as the bee, gnat, locust, moth, etc.' [*N. E. D.*], with which is to be compared the use of French *mouche*. In Chaucer's day it was common to use not only the specific name, as *bee* (cf. French *abeille*, and Old French *e pl. es*), but also the particularized generic name, as 'the fly that maketh the honey' (cf. *He is ase þe smale ulge þet makeþ þet hony. Ayeub.* 136, quoted in *N. E. D.*; these *flyinge flyes that we clepen been*. Chaucer, *Boeth.* iii, metr. vii; also *The Parson's Tale* 469), which is also paralleled in

French by *mouche à miel* (cf. *Des eeps qui font le miel* . . . *Les mouches qui font le miel qu'on appelle eeps*. Bout., *Somme rur*, quoted by Godefroy s. v. e.). English and French are at present interestingly contrasted in the exclusive use of *bee* and the preferred (almost exclusive) use of *mouche à miel*; when the reference is clear, *mouche* without modification may signify *abeille*:

"Un jour Charlot par hasard
Se voit piqué d'une abeille
.
Mais les mouches, dès l'instant."

The fifteenth century scribes who changed Chaucer's *flyes* into *foules* (and thence into *briddes*) committed merely a common blunder of the eye. In a catalogue of *foules* the unexpected word *flyes*, because of a general resemblance in written form to *foules*, was misread without a thought of the context. But one may also keep in mind that the way was now preparing for the acceptance of the new generic names, Latin *insecta* (pl.), *insect* and Welsh *bug* (cf. MOD. LANG. NOTES, xvii, cols. 60, 61). On this point the *N. E. D.* gives the significant references, although it may be added that in 1530 Palsgrave defines the specific 'bee' by the old generic 'fly' (Ellis, *E. E. P.* p. 77), and that there is a lingering of this generic use in *Ecclésiasticus* xi, 3: "The bee is little among such as fly; but her fruit is the chief of sweet things." And finally our *Dunciad*-commentator reminds us of the specialized sense in England of *bug*, in consequence of which, it will be remembered, Mr. Bug successfully petitioned to have his name changed into Mr. "Norfolk-Howard."

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FRENCH LITERATURE.

Pulcinella & C., par HENRY LYONNET.
Avec une Préface de GUSTAVE LARROUMET,
Membre de l'Institut. Ouvrage illustré de
50 photogravures. Paris: Société d'éditions
littéraires et artistiques, Librairie Paul Ollen-
dorff, 1901 (*Le Théâtre Napolitain: Le
Théâtre hors de France*, quatrième série).

IN that passage of extraordinarily brilliant im-

agination, remarkable verbal power, and concentrated dramatic history which, under the name of *Venise la nuit: l'Enterrement de Watteau*, the Goncourts have incorporated in their *Pages retrouvées* and reproduced to close their *L'Italie d'hier*, they have incidentally given a descriptive and picturesque catalogue of the types long associated with the Italian stage and largely transferred to the drama of other countries. There are Pierrot descended from Pedrolino and Sganarelle (made by Molière out of the Zan(n)i into Zanarelle); there are Flautino and Lelio the lover and Sylvia the stock sweetheart; there are Fricasso and Fracasso, (Ja-) Coviello and Fracisquina and Cassandro; Brighella and Spezzafer, Colombine, Trastullo, and Lucia; Maramao, Cardoni, Zerbinnetta, Violetta and Narcissino; Cocodrillo, Cucurucu, and Cucurogna, Tartaglia, Fenocchio, Fiqueto, Scapin, and Zerbino; Gian-Fritello, Gian-Farina, Franca-Trippa, Beltrame, Gradelino, Tracagnino, Traffaldino, Arlequino, Razulto, Pantaleone, the Bolognese Doctor, Mezzetino, and Scaramuccia; Giangurgolo and Spavento; and there were the

"triumphs of Pulcinello, straight as his beaver, having a great air in spite of his red nose and his little pointed paunch, proudly brandishing his wooden sabre, astride, more solemn than a Balbus, upon a Pulcinello crosswise carried by two Pulcinelli."

Nor is this all. For, as M. Lyonnet brings to notice in the course of his happily-wrought history rediscovering and showing the resurrected Pulcinella, whom he had been told had been relegated and was dead, many other types have been or still are prevalent, even if often reduced from their pristine prestige, popularity, or political power: Gianduja of Turin; Girolamo of Milan; Stenterello of Florence; the Guappo and the very modern Don Felice of Naples; the Rugantino, Felicetto, D. Anselmo (Tartaglia), Baldassare, Palummella (Colombine), not to speak of Sarchiapone and the less generalized Pascariello and Sciosciammocca; of temporary types like Don Fastidio; or of the classification by characters and not names as in the *amorosa*, *prima* and *seconda donna*, *servetta*, *sciocco*, *amoroso*, *buffo*, *caratterista*, *biscegliese*, and others.